

**THE FRANK CAPP/NAT PIERCE JUGGERNAUT
FEATURING ERNESTINE ANDERSON**

LIVE AT THE ALLEY CAT



CJ-336

THE FRANK CAPP/NAT PIERCE JUGGERNAUT FEATURING ERNESTINE ANDERSON

LIVE AT THE ALLEY CAT

From the Los Angeles Times, February 24, 1976: "King Arthur's in Canoga Park might as well have changed its name to Basie Street on a couple of recent nights when Frankie Capp and Nat Pierce took over the bandstand with their 16 man juggernaut."

Note that juggernaut was spelled with a small j; however, reading the headline on my review, ("A Juggernaut on Basie Street"), Capp and Pierce decided that this might be a good name for the orchestra, which they had inherited by accident when Neal Hefti decided on short notice that he didn't want to lead a band.

It was at King Arthur's (a long gone San Fernando Valley club) that the band made its first LP that year, 1977, on Concord CJ-40. A live date at the Century Plaza (CJ-72) the following year, and a studio session in 1981 (CJ-183), further enhanced the reputation of this exceptionally powerful team of Los Angeles based musicians.

Ernestine Anderson, a Concord Jazz pride and joy for more than a decade, is the third vocalist to guest star (two previous albums featured Ernie Andrews and CJ-72 had Joe Williams). The Alley Cat Bistro in Culver City, an important cynosure in the fast-growing Los Angeles jazz club scene, provided the ideal ambience for the band's two night gig, and for the taping that took place on the second evening.

Originally tied to a strong identification with the Count Basie repertoire, the band has moved significantly toward its own identity. "You'll notice," Frank Capp points out, "that except for **Queer Street**, nothing in this album was taken from the Basie library. Also, over the years we've kept the personnel pretty consistent, which helps us to establish our personal image."

Seven men heard here (Berry, Brown, the two Coopers, Green, Ray Pohlman and Berghofer) were on the original album; Szabo was on the second LP, and Snooky Young on the '81 date. Marshal Royal, though replaced here on lead alto by Dave Edwards, still plays with the band from time to time.

A Jug or Not is an early Pierce chart updated, with typically economic piano by Nat, Ray Pohlman strumming the blues alongside him, Bill Berry in an admirable muted solo, and Red Holloway displaying his potent sound and superb sense of time.

Queer Street, composed by the late Jimmy Mundy, was first recorded by Count Basie in 1945 (Snooky Young was on the date), and later by Buddy Rich, Harry James and others. "We had this in the library for a long time," says Nat Pierce. "It's an unusual combination of some strange chord changes and a straight-ahead blues. We use a mixture of the stock arrangement and Mundy's original." Snooky plays lead trumpet, Dave Edwards lead alto, Bill Berry has the trumpet solo, and Bob Cooper is heard from briefly. Frank Capp, whose indomitable beat is so valuable here, recalls his admiration for Shadow Wilson, drummer with the Basie band when the first **Queer Street** was recorded.

Candoli is front and center for **It Might as Well Be Spring**, arranged by Bob Ojeda, now a trumpeter in the Basie orchestra. "I met Conte in the Kenton band, when I was 19 and had just replaced Shelly Manne with Stan," Frank Capp recalls. "It was my first professional job." This is one of the finest examples on record of Conte's rare lyricism, from the opening statement to the closing cadenza.

Candy Bar, composed by the Argentinean promoter and flutist Fernando Gelbard, was arranged by Rick Wilkins, a saxophonist in the Rob McConnell Boss Brass band. Bob Cooper's tenor and Conte Candoli's muted trumpet are featured. Note the commanding lead trumpet of Frank Szabo as he drives the band through this melodically intriguing chart.

FRANK CAPP DRUMS
NAT PIERCE PIANO
ERNESTINE ANDERSON VOCALS

Trumpets
SNOOKY YOUNG
FRANK SZABO
CONTE CANDOLI
BILL BERRY

Trombones
CHARLIE LOPER
GARNETT BROWN
BUSTER COOPER

Cat Nap, a 32 bar "I Got Rhythm" variant by Bob Ojeda, is no Capp-nap: Frank is in there cooking his way through this up-tempo romp, with Joe Romano on alto meeting the challenge of the demanding tempo. Nat's opening solo chorus sets the groove as only he can.

Ernestine Anderson is no newcomer to band singing; she sang with Russell Jacquet in Texas, Johnny Otis in Seattle, and later toured with Lionel Hampton. After a downturn in her career during the 1960s, she came back to prominence largely through the help of Carl Jefferson, for whom this is her seventh album.

Nat Pierce's arrangement of **I Let a Song Go Out of My Heart**, with some fine writing for the saxes, provides Ernestine with a comfortable framework. That's Snooky offering the plunger-mute commentary.

The other Anderson charts were furnished by a friend of hers from Washington state, the saxophonist Bill Ramsey. Observe how, after Nat's arpeggio on **Spring Is Here**, Ernestine slowly sidles into the tune, joined by the band at the fifth measure. "This isn't typical of our band," Frank Capp comments, "but somehow it fits just right." The same observation might be made with respect to **Street of Dreams**, which earns a Latin touch and a boppish background to the vocal. Ernestine's variations on the melody and brief scattling are typical of her innate swinging sensitivity; she is one of the handful of unregenerate jazz singers.

Never Make Your Move Too Soon, by Will Jennings and Stix Hooper, was the title tune of Ernestine's 1980 album (CJ-147), but she has elaborated on it considerably since then with a long, witty rap about the dude with "a champagne taste and a Budweiser pocketbook." The idea, she says, "just came to me spontaneously one night during a show, and it went over so well that I decided to keep it in and ad lib on it." Red Holloway truly burns here and Ernestine, whether singing or rapping, separates the women from the girls.

Everything seemed to go right at this session: the recording quality, as well as the band's performance, the level of the solos, and the interaction between Ernestine and the ensemble. All that seems to be called for now is a joint concert tour reuniting this brilliant band and its irresistible guest vocalist. New York, Nice, Copenhagen, Tokyo—what are you waiting for?

LEONARD FEATHER
Author of *The Jazz Years—Earwitness to an Era*, Da Capo Press

Saxophones

DAVE EDWARDS LEAD ALTO
JOE ROMANO ALTO
BOB COOPER TENOR
RED HOLLOWAY TENOR
BILL GREEN BARITONE

Guitar

KEN POHLMAN

Bass

CHUCK BERGHOFER

SIDE ONE

1. A JUG OR NOT (3:46)
(Nat Pierce) Cami Music—ASCAP
2. QUEER STREET (2:55)
(Jimmy Mundy-Count Basie) Bregman, Vocco and Conn—ASCAP
3. IT MIGHT AS WELL BE SPRING (3:57)
(Richard Rodgers-Oscar Hammerstein) Williamson Music, Inc.—ASCAP
4. CANDY BAR (5:59)
(Fernando Gelbard) Gelbard Pub. Co.—ASCAP
5. CAT NAP (3:19)
(Bob Ojeda) Cami Music—ASCAP

SIDE TWO

1. I LET A SONG GO OUT OF MY HEART (3:14)
(Irving Mills-Henry Nemo-John Redmond-Duke Ellington) Mills Music—ASCAP
2. SPRING IS HERE (3:49)
(Richard Rodgers-Lorenz Hart) SBK Robbins Music—ASCAP
3. STREET OF DREAMS (4:24)
(Victor Young-Samuel Lewis) SBK Miller Catalog—ASCAP
4. NEVER MAKE YOUR MOVE TOO SOON (10:27)
(Nesbert Hooper, Jr.-Will Jennings) Four Knights Music Co./Irving Mills, Inc.—ASCAP

© 1987 CONCORD JAZZ, INC.
Marca Registrada

Executive Producer: Carl E. Jefferson
Produced by Chris Long, Frank Capp and Nat Pierce
Recorded Live at The Alley Cat Bistro, Culver City, CA June 1987
Recording and Remix Engineer: Phil Edwards
Assistant Engineers: Bruce Maddocks, Gary Long,
Brentley Walton, Brian Hague

Remixed at PER, Hayward, CA
Mastered by George Horn
Cover Photograph: Bruce Burr
Art Direction: Tom Burgess

We sincerely thank Susan de Boismilon, Bert Colbert and the staff at The Alley Cat Bistro for their assistance.

This album is also available on Compact Disc and cassette, with liner notes and technical information included.

The Frank Capp/Nat Pierce Juggernaut has other albums, cassettes and Compact Discs on the Concord label, as does Ernestine Anderson. For a complete list, please send for catalog (see below).

WRITE FOR FREE CATALOG
Concord Records, P.O. Box 845, Concord, CA 94522

CJ-336



**Concord
Jazz**

"LIVE AT THE ALLEY CAT"
The FRANK CAPP/NAT PIERCE JUGGERNAUT
Featuring ERNESTINE ANDERSON

CJ-336

SIDE ONE

1. **A JUG OR NOT (3:46)**
(Nat Pierce) Cami Music - ASCAP
2. **QUEER STREET (2:55)**
(Jimmy Mundy-Count Basie)
Bregman, Vocco and Conn - ASCAP
3. **IT MIGHT AS WELL BE SPRING (3:57)**
(Richard Rodgers-Oscar Hammerstein)
Williamson Music, Inc. - ASCAP
4. **CANDY BAR (5:59)**
(Fernando Gelbard) Gelbard Pub. Co. - ASCAP
5. **CAT NAP (3:19)**
(Bob Ojeda) Cami Music - ASCAP

© 1987 CONCORD JAZZ, INC.
Marca Registrada

Concord Jazz

"LIVE AT THE ALLEY CAT"
The FRANK CAPP/NAT PIERCE JUGGERNAUT
Featuring ERNESTINE ANDERSON

CJ-336

SIDE TWO

1. I LET A SONG GO OUT OF MY HEART (3:14)
(Irving Mills-Henry Nemo-John Redmond-Duke Ellington)
Mills Music - ASCAP
2. SPRING IS HERE (3:49)
(Richard Rodgers-Lorenz Hart)
SBK Robbins Music - ASCAP
3. STREET OF DREAMS (4:24)
(Victor Young-Samuel Lewis)
SBK Miller Catalog - ASCAP
4. NEVER MAKE YOUR MOVE TOO SOON (10:27)
(Nesbert Hooper, Jr.-Will Jennings)
Four Knights Music Co./Irving Mills, Inc. - ASCAP

© 1987 CONCORD JAZZ, INC.
Marca Registrada